DCCUMENT RESUME

ED 036 442 SE 007 875

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TITLE ENVIRCNMENTAL FCRCES - SOME ESTHETIC COMPONENTS.
INSTITUTION OHIO STATE UNIV., COLUMBUS. COLL. OF EDUCATION.
PUB DATE APR 69
NOTE 32P.

EDRS PRICE EDRS PRICE MF-$C.25 HC-$1.70
DESCRIPTORS *ART EDUCATION, *CONSERVATION EDUCATION, *CULTURAL ENRICHMENT, *ENVIRONMENTAL INFLUENCES, SOCIAL PRCBLEMS, VALUES

ABSIRACT

AITHCUGH OUR SYSTEM OF MASS CULTURE HAS RAISED OUR CIVILIZATICN TC AN EXTREMELY HIGH LEVEL OF MATERIAL SUCCESS AND AFFLUENCE, THE FACT REMAINS THAT THIS SYSTEM HAS THE INHERENT FLAW OF NOT FULLY RECOGNIZING THE ESTHETIC NEEDS OF MAN. TO OVERCCME THIS WEAKNESS WE NEED TO RE-INTRCDUCE INTC THE SYSTEM A SIZABLE COMPONENT OF FIRST-HAND EXPERIENCE DESIGNED TO FULFILL MAN'S NATURAL NEED TO BE ACTIVE AND PRODUCTIVE IN THE AFFECTIVE REALM. IT IS HELD THAT MUCH OF THIS ESTHETIC EXPERIENCE CAN BE GAINED IF WE AITEND TO SOME OF THE PRESSING PROBLEMS OF OUR ENVIRCNMENT, NATURAL AND MAN-MADE. THE INTRODUCTICN OF NECESSARY CHANGES IN INDIVIDUAL AND GROUP BEHAVIOR NECESSITATES THE DEVELOPMENT AND IMPLEMENTATION OF A PROGRAM OF ESTHETIC EDUCATION WHICH WOULD INVOLVE PERSONS FROM EARLY INFANCY THROUGH ADULTHCOD. NATURAL CCNSERVATION AND NATURAL DEVELOPMENT CAN BECOME AN EFFECTIVE MEANS FOR PROVIDING ESTHETIC MATERIALS--A LABORATORY FOR POSSIBLE ESTHETIC EXPERIENCE, CREATIVE, AND APPRECIATIVE IN SCOPE. (BR)

ED036442

ENVIRONMENTAL FORCES - SOME ESTHETIC COMPONENTS

(Nature and Art: Environment for Esthetic Behavior)

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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April, 1969

SE007 875

ENVIRONMENTAL FORCES - SOME ESTHETIC COMPONENTS

(Nature and Art: Environment for Esthetic Behavior)

Introduction

This paper will consider some esthetic components among the environmental forces. Special attention will be given to nature and to the visual arts. It is assumed that the esthetic component of man's environment provides a much-needed dimension that affects the growth and development of the individual and the quality of his society.

The external circumstances and conditions of life, should be of interest to educators and teachers as well as to artists and planners. When we assess our goals and the resulting human condition, we may discover the necessity for establishing goals which make explicit the improvement of this human condition. The condition of our civilization and the resulting events since the end of World War II give urgency to the need for this assessment.

If we doubt the necessity for self-appraisal at this time we can turn to our greatest achievements in science, engineering and industry with a view to examining the results of our successes on man and his society. One finds that at the individual level man's activities are commonly marked by a sense of helplessness; as a member of a group he is the subject of mass analysis in a system geared to mass production, mass distribution and mass communication.

Simply put, he lives in a mass culture.

Increasingly, his knowledge cannot be checked against actual experience; knowledge has to be taken on authority. We cannot fault this aspect of our civilization, since to do so would ignore the explosions of knowledge in the sciences and their applications to our techno structure. These developments have raised our civilization to an extremely high level of material success and affluence. The fact remains, however, that the events of the past two decades point to inherent weaknesses and flaws in what we must assume is an imperfect system. It is the position of this paper that the system is not complete, since it does not recognize fully the esthetic needs of man. It now appears that we need to re-introduce into the system a sizable component of first-hand experiences designed to fulfill man's natural need to be active and productive in the affective realm. It is held that much of this esthetic experience can be gained if we attend to some of the pressing problems of our environment, natural and man-made. Throughout the ages when man found the conditions intolerable, he escaped from them. In modern times, increasing numbers of persons make their escapes through artificial states induced by alcohol and drugs or vicarious experiences offered by the multiplicity of mass media. Unfortunately the use of drugs and narcotics is increasing steadily, out of proportion to the increasing population growth. Similarly, our society is increasingly involved in vicarious or spectator experiences whose nature and quality do little to satisfy healthy visual and tactile appetites.

The introduction of necessary changes in individual and group behavior

necessitates the development and implementation of a program of esthetic education which would involve persons from early infancy through adulthood. The direct and fundamental esthetic experiences which even now are within the domain of childhood, need to be heightened at that level and expanded throughout the lifetime of man. Our experience with verbal literacy in developing countries indicates that when opportunities to practice new-found reading and writing skills are reduced or removed, the subject reverts to illiteracy. One may easily assume that in our scientifically-oriented culture, esthetic literacy for the general population is not a continuing concern of man and his institutions. It is a serious concern to professional artists, dilettante artists and connoisseurs, of course.

If society assumes the commitment for balancing the whole system with a sizable content of esthetic materials and experiences, it will need to concern itself in a massive way with the renewal of nature as well as the renewal of cities. Natural conservation and natural development will then become effective means for providing esthetic materials--a laboratory for possible esthetic experience, creative and appreciative in scope. The trend toward ugly decay and general decadence which characterizes so many cities, has spread to the thoroughfares that link cities to suburbs and to the suburbs themselves. In many cases the cities, thoroughfares and suburbs have become strident neon-light jungles.

This trend exemplifies man's ignorance and insensitivity in dealing with the environment. He has treated it as if it were incidental to and outside his main concerns and the main thrust of living. As a result, his general successes in material developments have been offset by the quality of the resulting ethos.

In a sense, the stridency of the neon-light jungle is matched by the noise of the competing visual art efforts of the "class" as well as the "mass" arts. The United States has been identified by sociologists as the noisiest country in the world today. The noise is present in the arts as well as in almost all areas of living. Too often the arts which are consumed by large numbers of our society rarely represent the best examples. They are designed for mass production and mass distribution; they are geared to the lowest common denominator to insure large unit sales and profits. When original artifacts bring fabulously high prices, the purchaser is often motivated by interest in a fad and by investment reasons, rather than the recognition of esthetic worth. Rarely do esthetic measures and values guide the visual arts, today; rarely is art elegant; rarely does it possess manner and form. As some social estheticians discuss it, contemporary art is inevitably ugly!

Of course it is recognized that the reform and the renewal of the environment is not the lonely task of only some institutions, agencies or individuals. If it is to succeed, it must become the accepted goal of society. As such, it rises to the top of the priority lists of social planners for self-conscious focus on the management of change that applies to individual lives and to society as a whole. It recognizes that in introducing an esthetic component to the present system, the recycling process involves a change in the goals of society. It would be dishonest to suggest that this can be accomplished at no expense to present standards of material success and personal comfort. However, in the face of possible disaster, and the decadence of the present system, we are

prudent to review our goals and our system. The following discussion will rationalize the development of less materialistic and more humanistic goals; it will also attempt to identify needed esthetic materials and experiences for inclusion in a new system--one designed for a healthy and productive culture in the 21st Century.

Background of the Problem

Perhaps a brief look at the past will help us to chart our new course into the 21st Century. Our earliest recollection of man finds him in direct, first-hand transactions with nature and with his fellow men. He utilized his five senses in order to survive; his interpretations of sense data were matters of life and death. Can one doubt that to deprive primitive man of his sensory experiences would have isolated him from life itself? Today, research reveals that sensory isolation or deprivation leads to anxiety, apathy and the atrophy of some bodily functions and means of expression.

To return to primitive man, after survival, his main concerns involved such primary needs as food, shelter and clothing. Later his desire to communicate with others motivated him to explore the visual arts as well as the language arts. The impulse to draw is almost as natural as the impulse to speak.

Still later, when man wished to acquire the things which other men had, if he could not get them by force, he traded with these persons. When he could delegate some of the burdens of work, the hunt and cultivation to others (usually to women and children) he devoted more time to barter and trade. The decoration and embellishment of articles to be traded helped him in this task.

History tells us that when man found more time to engage in less practical pursuits, he was no longer primitive. He was more efficient, wealthier and more warlike, also. At approximately the same time, he made the distinction between work and play, productive effort and leisure-time activity. Eventually this led to the institutionalizing of art in the Academies of Art and the Salons of Western Europe.

Primitive man's shaping of rocks and materials, sgraffito designs on bones and utensils, and drawings and paintings on the walls of caves and temples provide us with examples of decorative and expressive symbols as well as communication. Some of the strongest examples of esthetic expression as well as illustration are found in as divergent places and times and the cave paintings in Altamira, Spain dating to 10,000 B.C. and those of Ajanta, India dating to approximately the 4th Century A.D.; the former are powerful and sensitive paintings of boar and bison hunts, while the latter are sensuous and elegant paintings of Buddhist times. Natural and spiritual influences played important roles in the art of Eastern and Western people, and art took on a tribal or social character, integrated with all major aspects of life. There was no "artist" class in the modern sense of that term.

The rise of the "artist" class paralleled some other developments and their timing varied from culture to culture. Generally, however, the artist as an individual was recognized in late Medieval days, during the transition between community art and the classical revival which occurred during the Renaissance in Western Europe. At the same time, the development of temporal

power as distinct from the Church, also encouraged the rise of Academies. These tended to honor the artist as an individual whose new role included works designed to instill awe and loyalty to his patron. Outstanding exponent of this evolution was the French Academy founded by Louis XIV in 1648. In this particular example it should be mentioned that the French Academy was established by the king not only to honor the first painter of his realm, Charles Lebrun, and so honor himself the Sun King, but also to destroy the craftsman guilds which opposed the king politically. The Academies became political tools as well as instruments for improving the theory and practice of the arts. One might recall at this juncture a statement attributed to Leonardo da Vinci, "The supreme misfortune is when theory outstrips performance." The artificiality, pompousness and extreme formalism of most "official" art appears to bear out Leonardo's observation.

While the academicians were luxuriating in their officially approved art, and the Salons were philosophizing about art, there was a growing revolt among artists and connoisseurs of the arts who yearned for a return to more natural models than those in vogue among the academicians. This revolt began in France, and eventually it led to a school of painting which did in actuality make original sketches and paintings "en plein air".

In England another revolt was in the making. This one aimed against the rising tide of machine made goods and utensils, the products of the Industrial Revolution. This revolt called for the return of authentic craftsmanship and quality of design in British industry. The pre-Raphaelite Brotherhood, as it was

termed in 1848, also stressed a return to nature for inspiration.

It may be that with the advent of the art academies of Europe in the seventeenth century and the Industrial Revolution in England in the eighteenth century the seeds for today's problems were sown. The arts have grown away from life and living, especially as they relate to genuine, sensual relationships with nature. The initial development of the Industrial Revolution as an effective organization of resources for trade and industry have led to a highly systematized, but artificial, technostructure. It appears that these developments, among others, have caused a great imbalance in modern living. The human condition reflects the impoverishment of our culture due to material development as opposed to humanistic concerns. The problem of our times is to bring balance to our system before the current social revolt destroys all institutions. It is doubtful that this society can survive complete destruction in order to rebuild a new system of institutions and a new society. Rather, planned changes of goals, systemmatically implemented, requiring massive infusions of money from all possible sources may prepare us to participate in the balanced system of the future.

Nature and Art Today: Environment for Limited Esthetic Behavior

The highly integrated U.S. economy which had its start in the Industrial Revolution is now recognized over the world as the leading technostructure--deeply committed to the systems approach to solving problems. Ironically, we are presently aware that our system is seriously disfunctional, and that several areas involving our society need to be plugged into the system in order

for it to be meaningful to society. Natural imbalances, the erosion and wastes in the environment, and the general pollution of the environment threaten to damage the system further with consequent repercussions to the economy which supports it. It is the position here that had the system been designed with human concerns in mind as well as costs, the present disfunctionality would not exist. In order to recycle with all the required elements, the future system will require a new brand of economics. Let us identify some of the damage to our environment. We know that fewer and fewer of man's experiences are transacted in nature because of this damage. For instance, it is increasingly difficult for citizens and their families to engage in play and recreation activities on or near Lake Erie. Dut to the "aging" of the lake brought about by sewage and industrial wastes, it is estimated that the lake is prematurely older than it should be by 15,000 years. The cost of renewal is economically impossible, according to present-day economic theory and standards. Yet, I predict that Lake Erie will be renewed and developed in the future, because the new humanistic economy will recognize that we cannot afford not to bring the lake back to life. The future will prove that such large bodies of inland waters as the Great Lakes are some of our most important resources, not only for practical purposes but also because of their role in the play and recreation functions they perform in our social system. Still another example of damage to the natural environment is provided by the all-too-familiar eyesore, the auto junkyard. Each year we dispose of millions of tons of waste and garbage on, in and over the earth or landscape, depending on the method of disposal. Over seven million cars and

trucks were relegated to disposal heaps last year; a small number of them were reduced to blocks measuring 24" X 26" X 36". The remainder of these cars and trucks are left rusting and ugly over the landscape, examples of our disfunctional economy. They are indeed examples of conspicuous consumption and planned obsolescence.

Still another example of damage to nature is found in the urban environment. In the cities where cultural opportunities should be found, too many of the city parks are unattractive, dirty and unsafe. In the face of these obstacles to the enjoyment of nature, many citizens have turned to Suburbia for relief. While most suburbs do provide relief from high-density living and its attendant problems, it is much overrated. For many city dwellers, the trek to the suburbs has reduced nature to the ritual of the "cook-out" on the backyard patio. For these persons suburban living is an escape from reality and thus an additional feature of their lives contributing to its artificiality.

It appears that we have allowed our fellow men to ruin our natural environment; it is filthy, junky and odiferous. The total visual effect is not pleasing to the senses, hence is ugly! Our economic structure has failed to include esthetic and social values in developing real estate law. This lack of foresight has dire consequences for all of us, unless the affluent society now turns its attention to the moral and esthetic alternatives regardless of material growth and profit. The renewal of our natural resources and the utilization of them for educational and for recreational purposes is an imperative for improved esthetic behavior in our society. The gigantic cost of carrying out this renewal

project staggers the mind of man, and is downright uneconomical in terms of 20th Century values. The catastrophic social and cultural losses for not carrying out this project does not permit us much of an alternative!

When we turn our attention to the arts, we are likely to conclude that the present status of the arts is characterized by eclecticism. That is, the artists today have selected their materials and their sources widely. The range of styles is extremely wide, and they have directed their "messages" to restricted and specific audiences. There is something for everyone!

The more recent idioms of visual arts are Pop, Op and Assemblage; very often it is difficult to distinguish among these idioms since they borrow heavily from each other, deliberately mix idioms and media to achieve shadings and nuances intelligible only to themselves. Although the artist is a member of society, it is recognized that art is an individual matter. The artist operates within the context of prevailing culture, and the culture affects him, and he hopes to make his influence felt on the culture. But his work does not necessarily reflect natural or man-inspired phenomena with exactitide. As a matter of fact, he may rebel against prevailing ideas or he may "spoof" them--very often, then, his work is unintelligible to the mass of viewers who "dig" neither his language nor his message. It would seem that this artist is more concerned with "talking" than he is with "communicating".

Other contemporary artists have borrowed heavily from the idioms of the past; their interests, stylistically may range from Romanticism, Classicism, Impressionism, Plein-Airisme, Post-Impressionism, Cubism, Futurism,

Dadaism, Regionalism, Expressionism and Abstract Expressionism. The styles are reminiscent of the original models, and these date back to 300 years; but the subject, whether it is recognizable or not, is usually relevant to contemporary life. As distinct from persons who purportedly understand and support these examples of 20th Century art, there is the general public or the "mobocracy" as it was termed by Frank Lloyd Wright. Masses of art are produced, reproduced and distributed to the general public by means of the mass media.

Mass art appeals to specific publics. Their tastes have been "psyched" by industrial psychologists and the esthetic denominator for any public is generally the lowest and the most common level. As in the case of the rest of our economy, sales managers and technicians make the all-important economic decisions. The mass media are not in the business of uplifting taste or upgrading the quality of the human condition. The media and the performing artists who work for them respond quickly to increased sales. The general public is diverted from the most worthy productions of art and art performances by the constant flood of trivia through the mass media. Examples abound in the newspapers, paper-back books, magazines, films, radio and television. Increasingly in all media, erotic materials have proved popular. At this point it seems important to note that eroticism is still another example of contemporary man's need for genuine experience. The analysis should be made by qualified psychologists and sociologists, but for purposes of our discussion, it is noted that eroticism probably provides our artificial "sensate" culture with still another escape from reality and from genuine esthetic transactions in nature and in art.

Is the artificiality of our culture further reflected by the experimental efforts of artists and technicians in utilizing electronic and computer machines? These should probably be valued as experiments in sound engineering and in computer graphics. It is possible that the insights of artists can be utilized in developing new and exciting methods of communication. It appears to me that these experiments should not be confused with art, since art by definition is concerned with the esthetically meaningful arrangement of elements such as words, sounds, shapes, colors and chiaroscuro in order to express themselves esthetically. In this sense, the machines are the medium. This may be an advantage over traditional art media, since these machines have memories. On the other hand the programmer is limited by his medium (the machine) in the flexibility with which he can modulate the elements to be programmed. Punching a card as a process is quite different from writing a musical notation or mixing color and applying it to a ground with a palette knife or brush. The student of art knows the difference.

There is a paucity of genuine esthetic involvement in 20th Century life; it is feared that the syndrome away from experience and toward artificiality is strengthened by our uncritical acceptance of mechanistic media as possible means of expression. The Events and Happenings of our day attempt to recapture some aspect of human experience by simulation and role-playing. The sustained pursuit of simulated and vicarious experiences can lead to dangerous personality disorders. The ultimate in simulation in our time is the use of drugs.

In modern times writers and artists have attempted to amplify the sensing capacity by using drugs. There is a large body of experimental evidence which

indicates that creative, schizophrenic and mystical states are hyperarousal states of increasing intensity. In utilizing psylocybin, LSD or mescaline in arousal, the extensiveness of environmental scanning is reduced significantly, and apparently subjects are hypersensitive to selected attributes of the visual field. This is held to be abnormal behavior. It was present in subjects during drug-produced states; it was also present in schizophrenics. The research literature also indicates that creativity is an arousal state of lesser intensity than the schizophrenic state, and one can reach the creatively aroused state from the opposite direction, that is, from normal states. It is hoped that increasing opportunities for direct involvement in nature and in art will provide individuals with sufficient energy for esthetic behavior from normal states.

It is assumed that esthetic behavior is appreciative as well as creative. As a matter of fact, the appreciative act is here conceived as one involving some of the same perceptual and conceptual activity which accompany art performance. Most of us would agree that even bodily sensations accompany some appreciation episodes in which the subject empathizes with the object of appreciation.

Traditionally, our society has stored its most precious and valued artifacts in museums of art. Students, scholars, artists and the general public have utilized these collections of art for centuries. Private collections occasionally revert to the museums, but there are many fine private collections of art in the homes of patrons and connoisseurs.

In recent years the attendance figures of art museums have risen beyond the growth of our population. One concludes that our citizenry perceives art

museums as centers of culture, several levels higher than the more popular arts. It is difficult to analyze the motivations and purposes of persons attending museums, but one comes away from a visit to the Louvre, the British Museum, the Vatican Galleries or the National Gallery in Washington with a feeling that the visitors are more awed by the names of the artists and the location of the artifacts than with an appreciation of the esthetic worth of the artifacts. It is a fact that museum collections are organized and presented more effectively than in the past. The presentation techniques in vogue commercially are utilized by art institutions to attract the attention, to hold interest and, hopefully, to effect connoisseurship. School districts and other organizations are encouraged to organize gallery tours for classes and even identify talented and interested students for individual study in the galleries after school hours and on Saturdays. On the whole, museums have become more relevant to their communities than in the first half of this century.

Along with the rise in attendance at art museums and the increased scope of activities in their programs, there has also developed a tremendous growth of art or community centers. By far the best known of these is the Lincoln Center of the Performing Arts in New York City; and other new centers include the Atlanta Memorial Arts Center and the Los Angeles Music Center. These urban art centers are multipurpose in the scope of their enterprises; they involve ballet, opera, theatre, symphony, and a host of related activities. Most of these large urban art centers are currently in financial trouble. In its seventh year, the Lincoln Center must undertake drastic cuts in its program and personnel budgets in order

to cut its 3.13 million deficit. In January of 1969 the deficit was cut to 2.25 million, and management was still reviewing the alternatives available for saving money.

In Atlanta, the thirteen million dollar Atlanta Memorial Arts Center announced in January of 1969 that it was discontinuing operations altogether because of financial difficulties. That month the Music Center in Los Angeles announced that it was in deep financial trouble. According to one of the board members of the Lincoln Center Fund, the financial crisis in New York is caused by the extremely high payroll recently instituted to give musicians, actors, ballet dancers and opera singers a living wage. This, along with more ambitious programs featuring visiting performing groups from abroad, has made the Lincoln Center operation an extremely expensive one, even for New York. Some critics of Lincoln Center opera performances have characterized these as vulgar and artless in the extravagance of staging, sets and costumes. Be that as it may, the largest and best-known efforts to institutionalize the performing arts are generally costing themselves out of the current market, as it is currently constituted. This was inevitable, and I predict that future urban ventures in the arts will change the scope of their offerings and will organize themselves into smaller administrative units; these units will be more responsive to community needs in the arts, and will utilize the professional artists and performers in new ways. The grass-root involvement of citizens will be highlighted in the future.

The Twenty-first Century: Environment for Esthetic Behavior

Having dealt with some of the characteristics of the 20th Century environment, we can turn our attention to the improved, enlightened and humanistic century, the 21st Century. We, of the new era, recognize the wastefulness of past uses of our natural resources. We pledge ourselves to renew and develop these resources. According to economic theory of the 20th Century the price for natural renewal was prohibitive. For instance, the cost for solving the water pollution problem in the U.S. was estimated at 20 billion dollars. Classic economics recommended that only a portion of this sum could be found for this use, and it would solve only marginal and related problems.

Present-day economists and planners are resolving the problem of water pollution by taking direct actions with appropriate legislative bodies, enforcement agencies, industrial interests and the public at large. Decisions affecting the problem are being made on social and esthetic grounds, rather than for political and profit motives.

It is recalled that in 1961 a study conducted in Michigan revealed that people at that time were more willing to pay additional taxes to explore outer space than to improve their earthly environment. Since that time the proponents of conservation practices have waged an active campaign to illustrate the shortsightedness of the 1961 position. The people of the present century are more sensitive to the problem, and the final hard choices were made with popular support for the public interest. Needless to say the success of the movement was hastened when in 1969 the indiscriminate drilling for offshore oil in California,

near Santa Barbara, added fuel to the campaign (pardon the pun). With a population which has passed the 300 million mark, our whole approach to urban renewal has changed drastically and is closely integrated with nature renewal. Centers of population are found in "nodes" or low-density urban centers offering the range of human activities needed to support the population. These nodes are spotted along the countryside and connected to each other by rapid transit facilities. The nodes themselves are planned so that concentrations of houses and other structures are always near open plazas and parks; these are connected by parkways which form not only a system of natural landscape, but also provide easy travel within the community by walks, cycle tracks, and roads used by private vehicles. These latter take advantage of over and under passes to avoid the contiguous walks and cycle tracks. These walks, tracks and roads take full advantage of the natural terrain and provide the traveler with changing natural vistas of interest and beauty, unencumbered by billboards and power lines. These nodes or urban centers were inspired by some of the most successful efforts in regional and urban planning during the 20th Century. Outstanding experiments in the U.S. include the community center in Reston, Virginia, Fort Lincoln in Washington, D.C. and the center at Columbia, Maryland; about twenty-five additional experiments were found in England; a few were found in South America and in Asia. Most of these 20th Century examples, though they attempted to supply low-income families with improved housing were unable to contain costs sufficiently to meet this goal. Our own efforts in the 21st Century utilize the success of the new economy to make improved housing available at every economic

level. There has been overwhelming support from all quarters in financing the comprehensive program of urban and nature renewal. While increased tax levies have reduced family incomes, the improved quality of living for all citizens has silenced the critics of the new system. It is now realized that the large cities in the 20th Century did not have the capability to solve their urban problems because they were subject to literally hundreds of decisions by political sub-units. Our urban centers are the result of regional planning and the systematic approach to solving urban problems with a unified government.

The citizens of the new urban centers participate in a wide range of activities during their leisure hours. The mass media are much improved and offer a multitude of recreational and educational features. These activities along with those offered by the new community art centers provide us with creative opportunities as well as appreciative ones. Our environment now includes pleasing and convenient places to work, play and engage in productive esthetic activity. It has become efficient for work, enjoyable for play and a suitable natural laboratory for sensory development. People are again involved in first-hand experiences, and this is reflected in the nature and scope of their recreational choices. It has had its impact on the improved level of entertainment offered by the mass media. Before we move along to consider in detail the impact of the new communities on the visual arts, we note that the urban centers include botanical and zoological collections for special use by students and scholars of nature. The larger centers coordinate these collections in suitable parks and buildings along with collections of natural history. Altogether, these

nature-study centers have provided many hours of enjoyment and knowledge to the citizens of the new urban centers. The spin-off into the activities of daily life attest to the relevance of these natural materials, animal life and displays to the people of the new urban centers.

No matter how we define art, both its creation and appreciation assume personal involvement and place high priority on man as an individual. Man the artist reacts to the objects of his environment and to the experiences of his world with feeling and emotion. Hence the importance of the environment to man the creator and man the appreciator.

In order to place the visual arts developments of the 21st Century in proper perspective, we need to remind ourselves of the status of these arts during the 20th Century, especially in reference to the foregoing statements about the individual, personal involvement, and the affective nature of art experience. Please recall that the Pop artists of the 20th Century rationalized their brand of realism by saying that it was possible to be "cool", that is, not to have a personal feeling for objects and experiences. We were forced to conclude that Pop art was in fact non-art. Pop music, as part of the Rock movement was probably a similar attempt on the part of musical artists and their audiences to escape from involvement with the realities of their century. It is important to note at this point the distinction between psychical distance, a factor in producing and viewing a work of art, as opposed to the disengagement of the Pop artist from objects and from reality, a kind of "copping out". We are able to report that art creation in the 21st Century is characterized by personal and

individual involvement. This involvement is rich in the free play of the senses as well as in ordering and conceptualizing as required for the production of works of art. Regardless of the esthetic idioms utilized by the artists, there is a healthy concern for design and for form in these expressions of 21st Century life. Artists increasingly utilize the materials and the processes of our highly automated civilization, but throughout these developments, the artist remains an individual, personally involved in the life and the materials and processes of his time. We appear to be in the midst of a Renaissance period, one which honors the uniqueness of man as a thinking and feeling organism. Man and his social concerns has become the focus of 21st Century culture.

The best examples of the visual arts are reproduced for inexpensive processing and distribution. Our system allows fidelity of graphics and textures not possible in earlier times. One must note that the level of connoisseurship among our citizens is high and there seems to be some carryover of these raised art standards in the quality of human choices and behavior in our dress, in our homes and in our communities generally. It is suggested that the rise of Community Arts Councils in every urban center, and their wholehearted support by all of our institutions and agencies, have insured the implementation of effective programs of art, formal and otherwise.

The Community Art Councils are improved versions of similar organizations found in some 20th Century cities. One recalls the Forty-two Movement in England which had its beginning in 1960 with the passage of Resolution 42 by the British Trade Union Council. The slogan adopted by the Movement was, "free art for all the people", and it was an imaginative plan for institutionalizing

the arts in society. The ultimate aim of the Movement was to create a widespread cultural climate based on art experience.

The art center charged with these goals was manned by a theatre company, a visual arts department with an exhibition gallery and workshops for painting, sculpture, and stage and costume designing; a jazz band, a poetry workshop, cinema equipment and library, restaurant, dance hall, cabaret, conference rooms, film theatre, and facilities for game rooms and administrative services.

The concept of Community Arts Centers based somewhat after the Forty-Two Movement, is different from the performing arts center idea as represented by the Lincoln Center of the Performing Arts. The latter was organized to present top level performances by individuals and by theatre, ballet and opera companies at a considerable investment of community, foundation and federal funds. The new centers are conceived as growing out of indigenous resources and needs which result in original patterns of cultural activity. There is wide involvement among citizens, as professionals and as amateurs. All age groups are welcome and all stages of artistic virtuosity and talent may be found in the centers. The centers are handsomely supported by all segments of the community, the region and the nation since it is recognized that through these centers the citizenry is able to maintain itself at a high level of esthetic literacy. This goal is important, among others, in the new humanism of the 21st Century.

It is interesting to note that the great social upheaval of the last decades of the 20th Century among certain ethnic minority groups is not present in the new society. Even in those troublesome times attitudinal studies conducted among

Black artists, poets and writers revealed that there was a tendency for these persons to think of themselves as artists first and belonging to or representing the Black people second. This was less true of literary artists and poets than those involved in the visual arts, music and the dance. To return to the 21st Century, the institutionalizing of art opportunities for all persons in our new communities has had the effect of discovering a wealth of esthetic talent among all age groups, no matter what race or color, no matter what the socio-economic level of their forebears in the 20th Century.

It is the position of this paper that esthetic sensitivity leading to esthetic action is more a function of direct experience with nature and with life than a function of leisure time resulting from prosperity and affluence. Additionally, it is also held that the new humanism and its results on the environment have enriched the sources of direct experience. Man as artist has discovered for himswlf, as a sensing as well as a thinking organism, those principles which have made his interpretations of nature and life experiences not only expressive but also socially significant.

Environment for Esthetic Behavior - Some Educational Imperatives

Now that the primary structure of the city has been changed urban living is reinforced and enriched by new and improved institutions. We have seen how the revitalized Community Arts Councils and the art centers help to create a cultural climate based on art experience. Similarly, the new humanism encourages new and improved programs of education designed to care for the learning needs of all persons throughout their lifetimes.

Education is "plugged-in" to society totally, and a new working arrangement is in force. It recognizes the need for effective learning experiences for children in nurseries and in schools and adults in their activities. The development of the education sub-system was achieved by the increased productivity achieved by the new economy and the redeployment of workers among the myriad of new jobs in new industries. Needless to say, unemployment is no longer a factor in the economy. It is true that some of the luxuries of the once-affluent society have been reduced to reasonable and prudent levels of consumption quite in keeping with the goals of the new economy. These developments may have contributed to the recent changes in the quality of living, now characterized by self-assurance and pride of personal achievement. There is a new balance in life between science and art, between materialism and humanism, between direct experience and mediation. The education sub-system is organized to respond to social, political and other needs effectively. It accomplishes this within the context of social and political planning in which the individual is central. The new system does not allow for band-aid or ad hoc solutions to educational problems, now responsive to this fad, now responsive to this movement.

Let us look at the guides on which the education sub-system predicates its programs. It should be noted that local and community factors are accommodated with no trouble in this open system; the system allows for many variables, many more than were used as inputs for designing programs in the 20th Century. The general guides should be familiar to those of us who were involved in the field of education in the last century, for we probably participated in the research which undergirds 21st Century education theory. The big difference lies in the

fact that we have reduced the gap between theory and practice. During the last century there was a noticeable difference between what was known about the learning process and what happened in the classroom. Our guides for action in the 21st Century include the various types of learning (cognitive-associative-affective); compensatory education, broadly interpreted to include all persons; and continuing education for all. These guides recognize the diversity of man and the need to maximize this diversity in the new techno-culture. Here, then, are the major guides for 21st Century education:

1. Education makes explicit the balance between science and the humanities.
2. Education makes explicit the desirability for individualizing the learning process, and
3. Education makes explicit the recognition of the continuing aspects of man's learning in an open system, with special reference to his work and his recreation.

Balance Between Science and the Humanities - education acted boldly when it committed itself to establishing programs which did indeed balance its goals between science and the humanities. The multiplicity of vested interests in the curriculum of the 20th Century made rational and significant reform extremely difficult. It was hard to come by hard or empirical evidence which was meaningful in terms of the subjects under consideration. One of the first and most important changes made was the development of research models appropriate for the study of humanism, education applied specifically to the humanities, and

appropriate mechanisms for assessing progress in these fields. Researchers interested in humanities research recognized the limitations of utilizing scientific and pseudo-scientific models alone to advance knowledge of humanities education. This was especially true in the field of the visual arts.

Research in art education during the decade of the 1960's, for instance, was carried out by an extremely small minority of art educators in the first place. Some art educators who were genuinely interested in scholarship and research turned to scientific method for hard information. When the results of this research were disappointing, they tried to apply rigorous thought about what they knew of the nature of art and the art process to their empirical findings. This pointed to the necessity for thorough grounding in esthetics for researchers in art education. Art education in the 21st Century does include this balance of esthetics and scientism in programs of graduate study.

Today, this renewal of interest in esthetics or the affective domain is reminiscent of Eastern Yoga, New England transcendentalism, and 20th Century existentialism.

Our new interest in nature and esthetics makes the following quotation of more than passing interest--can you identify its general source, among the possible alternatives listed above?

> "The law of nature is, do the thing, and you shall have the power; but they who do not the thing have not the power."

This comes from Ralph Waldo Emerson's essay on Compensation; Emerson was, of course, the leading U.S. transcendentalist of the 19th Century. Today in

education we encourage the more complete exploration of nature, physical and human, in order to do "our thing". "Our thing" includes the balance of science and esthetics! Formal and informal educative experiences from early childhood to old age reflect this balance.

Individualizing the Learning Process - educators have long paid lip-service to the concept of individual differences and education as an individual process. "The individualization of instruction" enjoyed wide support during the 20th Century and during the last quarter of that century computer assisted instruction and many variations of mediated instruction processes were successfully used by schools and colleges to fulfill this goal. The ultimate in claims was that parents could take children out of school for vacations any time during the year without disrupting the learning process. The 21st Century has built upon the more successful practices of the past in individualization. Some of the newer developments included the raising of individual I.Q. scores through chemical and dietary means; the development of new measures for identifying a wide range of exceptionality; utilizing the research on creativity to encourage the effective development of talent in the sciences, in the humanities and in the arts; and building into the education process the systematic use of intrinsic rewards for the learner.

The discovery, development and implementation of these and other means for acting on the concept of individual differences depends upon the coordination of the best knowledge available to us in educational theory, educational technology and human development. The latter leans heavily on the humanistic psychologies, so-called, such as Third Force psychology.

It should be noted that the 20th Century cult of scientism, that is the cult of faith in the mystique of science as superior to all other values, has been moderated by humanistic goals and ultimate human values. This is not to denigrate science or its values; rather, this approach conceives of science as having values of its own, and these are given purpose and meaning in the name of humanity. This is not eclecticism; this is the marriage of scientism to humanism!

Continuing Aspects of Man's Capacity to Learn - education has moved dramatically to reorganize itself in recognition of the changed nature of work and leisure-time concepts in the 21st Century. Whereas the labor unions had resisted the abolition of routine job in the past, it now works cooperatively with industry to identify new technical and highly skilled jobs suited to the unique talents of workers. On the whole the redeployment of our labor force has resulted in the movement of persons to better-paying positions. Increasingly automation has requried the retraining of personnel to improved positions. Along with this phenomenon must be added another; that is, automation has also created more job opportunities and more jobs as well as improved jobs.

For example, man is now developing a substantial industry in outer space with special reference to the communications media, the geodetic sciences, and the general exploration and sensitive exploitation of the world's natural resources. These studies are made from space platforms and space vehicles. These developments have created more jobs, jobs requiring different orders of skills and sensitivity, and jobs which carry with them more leisure-time.

Still another example is found in the exploration and development of the

underwater depths which cover four-fifths of the earth's surface. As in the case of the space industries, hundreds of new and exciting jobs have been made requiring new orders of skills and sensitivity. The U.S. population passed the 300 million mark as we entered the 21st Century and thousands of workers now inhabit and work in the underwater depths cultivating and processing food, and mining for minerals and for oil. These jobs also require a substantial amount of leisure-time. Of course these occupational phenomena have tremendous implications for education. We have developed more efficient means for preparing persons for the possibility of retraining themselves several times during their lifetimes. Since this matter, as well as the one involving leisure-time living, is a matter of attitude and mental health as well as skills and knowledge, humanistic psychology has contributed enormously to the education process. Its concern for human goals and human needs has made it possible for education to deal with man as an entity and a unity. As such, man the artist as well as man the scientist has taken the responsibility for renewing and developing his environment. As such, man the artist as well as man the scientist is operating within this environment using esthetic measures as well as material and practical ones. Curiously enough, there is no poverty and no unemployment in our 21st Century world; neither are there alienated persons of any race, color and creed.

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